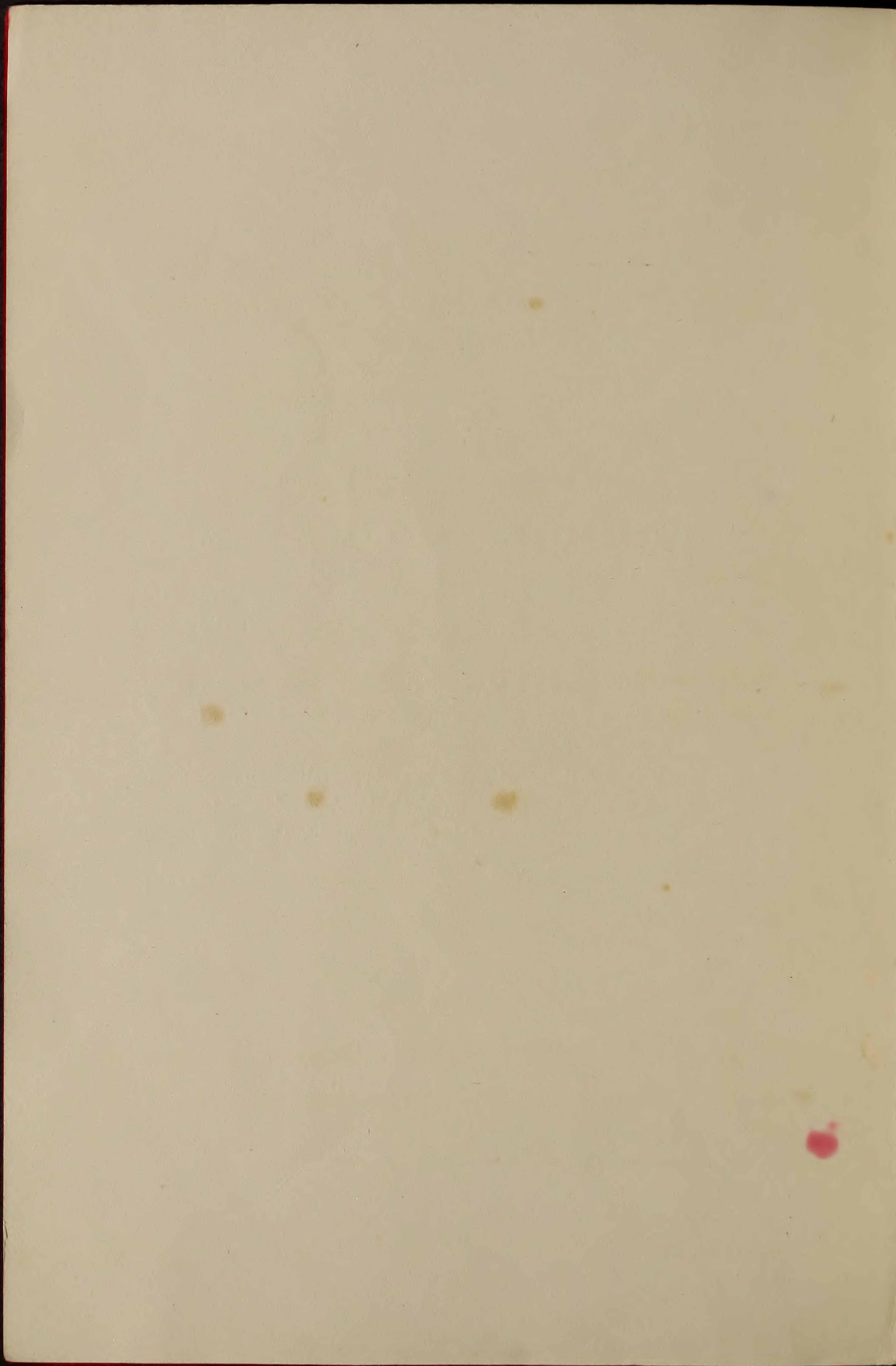


THE Litchfield County Choral Union was founded in 1899 to honor the memory of Robbins Battell, and with the object of presenting to the people of Litchfield County, choral and orchestral music in the highest forms.

No tickets are sold to the annual concerts, admission being by invitations which are in the hands of the members of the chorus.

No advertising of any nature is permitted in connection with these concerts, the sole object being to honor the composer and his work, under the most elevated conditions.



TWENTY-SECOND
MEETING AND CONCERT
OF
THE LITCHFIELD COUNTY
CHORAL UNION

CONDUCTOR
MR RICHMOND P. PAINE

ORCHESTRAL CONCERT

MME ALMA GLUCK	-	-	-	-	-	Soprano
MISS KATHLEEN PARLOW	-	-	-	-	-	Violinist
MR OTTO STOECKERT	-	-	-	-	-	Flute
MR ANTONIO BELLUCCI	-	-	-	-	-	Clarinet

Conductors
MR VICTOR HERBERT
MR ARTHUR MEES

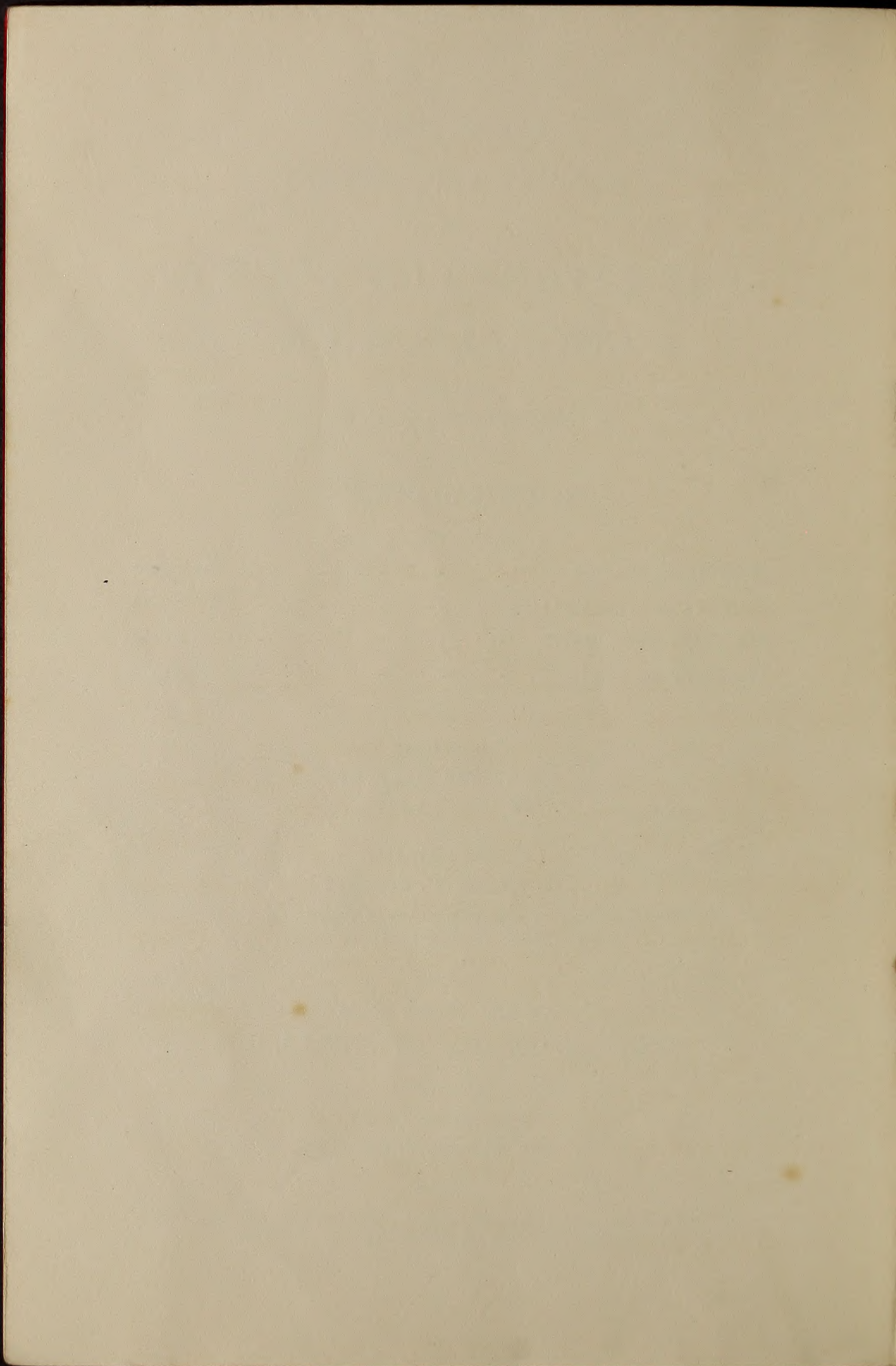
Concert Master
MR. HENRY P. SCHMITT

AN ORCHESTRA OF SEVENTY PLAYERS FROM NEW YORK
SELECTED BY MR HENRY P. SCHMITT

AT THE MUSIC SHED
NORFOLK, CONNECTICUT, JUNE 6, 1912

BUSINESS MANAGER
MR WINTHROP CONE

Any persons obliged to leave the shed before the conclusion of the concert are earnestly
requested to do so before the performance of the final number.



PART I

OVERTURE—Sakuntala Goldmark
a ARIA FROM LOUISE Charpentier
b HARK! THE LARK Bishop

MME GLUCK
Flute Obligato
MR STOECKERT

ALLEGRETTO FROM SEVENTH SYMPHONY Beethoven
CONCERTO FOR VIOLIN Tschaikowsky

a { Allegro Moderato
Moderato Assai
b { Canzonetta
Andante
Finale
Allegro Vivasissimo

MISS PARLOW

VISIONS IN A DREAM Lumbye

PART II

The audience is requested to arise to receive the composer.

PRELUDE TO ACT III OF NATOMA Herbert

Conducted by the Composer

a HINDU SONG Rimsky-Korsakow

b INDIAN SONG—FROM THE LAND OF THE
SKY-BLUE WATER Cadman

By request

c RUSSIAN SONG—HOPAK Moussorgsky

MME GLUCK

TARANTELLA St Saens

MR STOECKERT, Flute

MR BELLUCCI, Clarinet

And

ORCHESTRA

a THE LAST SPRING Grieg

b ANGELS DANCE Wolf-Ferrari

Harp, Strings, Pianoforte and Tympani

IL RE PASTORE Mozart

MME GLUCK

Violin Obligato

MISS PARLOW

KAISER MARCH Wagner

ANNOTATIONS

OVERTURE TO "SAKUNTALA," Op. 13

Carl Goldmark

"Sakuntala," the daughter of a nymph, is brought up in a penitential grove by the chief of a sacred caste of priests as his adopted daughter. The great King Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river. When she is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her and takes her to herself.

The ring is then found by some fishermen, and brought back to the king. On seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who disappeared, leave him no more.

On a warlike campaign against some evil demons, whom he vanquished, he finds Sakuntala again, and now there is no end to their happiness.

The foregoing preface is printed (in German) in the score and tells the "story" of the overture. It is taken from Kalidassa's Indian drama, "Sakuntala." Goldmark (born in Hungary, May 18, 1830), the son of a Jewish cantor, composer of several operas and symphonies, made his first great musical success in 1865 when his overture "Sakuntala" was performed in Vienna at a Philharmonic concert. It is richly scored, and besides the usual instruments, the English horn is used and the harp is extensively employed. Hanslick speaks of the "wealth of orchestral coloring" in this work.

The overture opens (Andante assai, F major, 3-4) with mysterious sustained chords softly played by low strings and wind, evidently intended to depict the "penitential grove" with its solemn visaged Indian priests. Presently a haunting melody steals in, intoned by clarinets and cellos. Later the clangor of trumpets announce the entry of the king into the sacred precincts and then is heard a most exquisite melody (Andane assai, E major, 9-8) describing the love-scene between the king and Sakuntala.

The rest of the story is similarly delineated, and the final triumphal re-union of the lovers is pictured by a powerful climax.

LOUISE

Words and music by Gustave Charpentier

E'er since the day when unto thee I gave me,
 radiant with flowers seems my pathway before me.
I seem to dream 'neath a fairyland heaven,
 while my soul still is drunk with the joy of thy first kiss
Ah, how sweet is life! My dream has not been merely dreaming!

Ah! I am so happy! For love o'er me his wings is spreading
In the realm of my heart new is the joy that's singing!
All nature doth rejoice with me, and with me triumph!
And all around I see but laughter and light and joy!
 and I tremble with exquisite delight when I recall
 the charm of our first day of love!
Oh, how sweet is life! Ah I am so happy, all too happy
 and I tremble with exquisite delight when I recall
 the charm of our first day of love!

LO! HEAR THE GENTLE LARK

The words from Shakspeare.

Music by Henry R. Bishop

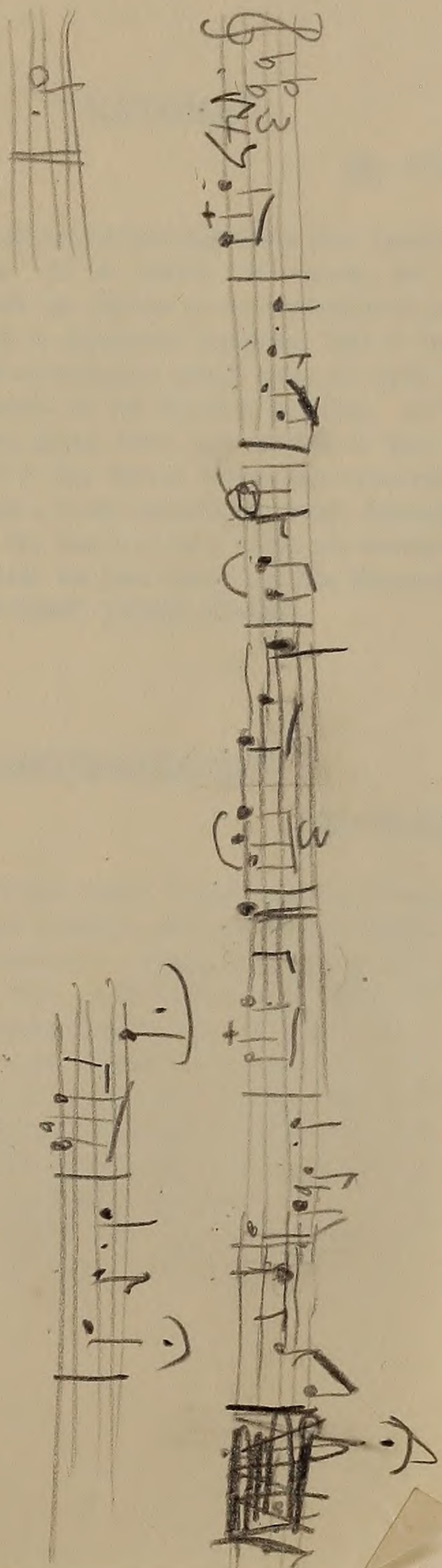
Lo! hear the gentle lark weary of rest
From his moist cabinet mounts upon high;
And wakes the morning from whose silver breast
The sun riseth in true majesty.

HOPAK

English version by
Henry G. Chapman

Modest Moussorgsky

Hi! Ha! Ha! the Hopak!
I'm the wife of a Kosak!
Laugh he won't, for he's too crusty,
Red his head, his body rusty:
Ah, my fate, my luckless fate! Yah!
Eh, but I'll not cry for ever,
Go, my friend, lap up the river!
When the tavern I shall pass,
I'll step in and get a glass,
Then, my friends, we'll drink, and clink, and clink, and drink!
They will pour a glass for me,
Later one, and two, and three!
When the girl gets up to go,
She will have a man in tow;
To her jealous husband's call
She will pay no heed at all.
Hey, my man, if yours I be,
See that you provide for me:
Yes, Sir! Get this also thro' your head,
Children must be cloth'd and fed!
Just so! Now, unless these things you do,
I shall soon get rid of you:
Truly! Yes, my friend, the baby's there,
Wash his face and curl his hair!
There, now! Just you mind now what I say!
Do not try to run away! Hear me!
Watch it, heed it, rock it, feed it: That's it!
In the days that now are gone,
Days when I was twenty-one,
I would sew beside my window,
And when all my work was done,
With a cry out upon the street I'd run,
Gaily calling, Hey there! Simon, Michael, John!
Get your finest waistcoats on!
Off we'd hurry, shouting, prancing,
To the music and the dancing:
Hi! Hi! Hi! Hi!
Ha, ha,—ha, ha, ha, ha, ha, the Hopak!



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English vers
Henry G. Ch

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Laugh he v
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Ah, my fat
Eh, but I'l
Go, my frie
When the
I'll step in
Then, my
They will
Later one,
When the
She will ha
To her jea
She will pa
Hey, my m
See that y
Yes, Sir!
Children m
Just so! M
I shall soo
Truly! Y
Wash his f
There, now
Do not try
Watch it,
In the day
Days wher
I would se
And when
With a cry
Gaily calli
Get your f
Off we'd h
To the mus
Hi! Hi! Hi
Ha, ha,—h

“NATOMA”

By Victor Herbert

Mr. Herbert's prelude bears transplanting from the opera house to the concert hall remarkably well. It is based, of course, on a number of the themes, largely those which he wishes to be understood as Indian, that he has used in the opera with a dramatic purpose; but it is a broad and powerfully developed piece of symphonic music that is quite able to stand by itself and is deeply impressive in its musical quality. At the performances of the opera which were given here last winter it was recognized as the strongest and best passage in the whole work, the moment in which he had allowed himself the largest, most sustained, most dignified, and most developed musical utterance. He has put into it all his resources of instrumentation, which are great, and he has made of his thematic material a consistent whole.—From THE NEW YORK TIMES.

“KAISERMARSCH”

By Richard Wagner

On the return of our victorious army, I had inquiries made, sub rosa, in Berlin, whether in case a great musical service for the fallen soldiers was contemplated, I would be permitted to compose a piece of music for performance in the ceremonies. The reply was to the effect that it was not desirable to mix any painful impression in the joy consequent on the return. I then suggested, always sub rosa, another composition to accompany the entrance of the troops, in which finally, say at the time of defiling before the victorious monarch, the singing societies, so admirably cultivated in the Prussian army, should unite with the bands in a people's song. This, however, would have necessitated material changes in the arrangements which had been made some time before; and my proposition was declined. I arranged my “Kaisermarsch” for the concert-room; let it fit there as well as it can.

The following works have been composed for the use of The Litchfield County Choral Union, for initial presentation at the Music Shed, under the direction of the composer, or by his delegate.

Each composer is designated by a committee and receives a honorarium of one thousand dollars for his work, which remains his property for such disposition as he may elect, after the first performance at Norfolk.

1908 KING GORM THE GRIM

Ballad for Chorus and Orchestra

HORATIO PARKER

1909 NOEL, A CHRISTMAS PASTORAL

for Soli, Chorus and Orchestra

GEORGE W. CHADWICK

1910 THE BAMBOULA RHAPSODIC DANCE

(Founded on a West Indian Air)

for Orchestra

S. COLERIDGE-TAYLOR

1911 SYMPHONY NO. 4

(North, East, South, West)

for Orchestra

HENRY HADLEY

COLLEGIATE OVERTURE

for Orchestra and Male Chorus

HORATIO PARKER

1912 APHRODITE

Symphonic Fantasie for Orchestra

GEORGE W. CHADWICK

A TALE OF OLD JAPAN

for Soli, Chorus and Orchestra

S. COLERIDGE-TAYLOR

CONCERTO FOR VIOLIN

S. COLERIDGE-TAYLOR

